BROOKLYN ACADEMY OF MUSIC

Opera House
October 4–16, 1983

The Photographer

FAR FROM THE TRUTH

A new version produced by the Brooklyn Academy of Music

music composed by
Philip Glass

book by
Robert Coe

movement constructed by
David Gordon

directed by
JoAnne Akalaitis

musical director
Michael Riesman

music mix by
Kurt Munkacsi

vocal text for "A Gentleman's Honor" by David Byrne

sets and costume designs by
Santo Loquasto

lighting designed by
Jennifer Tipton

projections designed by
Wendall K. Harrington
Luminous! Productions, Inc.

sound design by
Otts Munderloh

casting director
Stanley Soble

music performed by
The Philip Glass Ensemble

This production is a free adaptation of an idea conceived by Rob Malasch and originally produced by the Holland Festival in 1982.

Cast, in order of speaking:

The Boy . . . . . Bart Acocella
The Mesmerist . . . . . Lola Pashalinski
Eadweard, a photographer . . . . . Jonathan Bolt
Harry, a drama critic, Flora's lover . . . . . Nick Flynn
The Eulogist/Prosecutor . . . . . William Duff-Griffin
Flora, Eadweard's wife, Harry's lover . . . . . Ellen McElduff
Mrs. Smith, Flora's friend . . . . . Elaine Hausman
The Lecturer/The Woman in Water . . . . . Valda Setterfield*
The Advocate/Defense Attorney . . . . . Frank Maraden
The Photographer . . . . . Harry Whittaker Sheppard
The Mermaid/Statue . . . . . Wanda Bimson
The Angel/Bather . . . . . Blondell Cummings
The Schoolgirl . . . . . Susan Eschelbach*
The Circus Woman . . . . . Margaret Hoeffel*
The Messenger . . . . . Keith Marshall*
The Girl Athlete . . . . . Nina Martin*
The Morroccan . . . . . Paul Thompson*
The Strongman . . . . . Arthur Williams
Observers, Mourners, Jurists . . . . . The Company
Recorded Voices . . . . . Wanda Bimson, Blondell Cummings, JoAnne McEntire

*Members of the David Gordon/Pick-Up Co.

The Philip Glass Ensemble

Marin Alsop, *violin*
Jon Gibson, *flute, soprano saxophone*
Philip Glass, *synthesizer*
Jack Kripl, *flute, piccolo, soprano saxophone, baritone saxophone*
Kurt Munkacsi, *live sound mix*
Dora Ohrenstein, *soprano, emulator*
Richard Peck, *flute, alto saxophone, tenor saxophone*
Michael Riesman, *keyboards, bass synthesizer*
Brian Zeger, *keyboards*
Dan Dryden, *sound assistant*

THE PHOTOGRAPHER is available on CBS Records #73684

PROGRAM NOTES

Portions of *THE PHOTOGRAPHER/Far From The Truth* were culled from a charnel house of 19th century texts. In addition to original material by and about Eadweard Muybridge and his work, drawn from contemporary research by Robert Bartlett Haas and Gordon Hendricks, words have been adapted and in some cases appropriated from the following artists, philosophers,and eccentrics: Lewis Carroll (his writings on photography), Charles Dickens, Thomas Hill (on Victorian manners), Elbert Hubbard (on American positivism), Henry James, Friedrich Nietzsche, the anonymous author(s) of *The Pearl*, Dante Gabriel Rosetti, John Ruskin (for the "Statue" speech, adapted from his "Blood and Iron" address), Mary Shelley, Mark Twain (on California wildflowers), James McNeil Whistler, and a number of Victorian magazine writers and American melodramatists. The aphorisms of The Eulogist in the "Portraits" section are taken from Max Ernst captions in *The Hundred Headless Women*. I am also indebted to writing on photography by Susan Sontag and Ronald Barthes. I would like to thank Jeff Jones, Elisa Petrini, and Sally Sommer for their help and suggestions.

Robert Coe

The Victorian era thrust the man of invention, curiosity and ideals into an industrialized and democratic society.

The vitality of a new era of intellectual, social and geographic expansion did not affect the repressive and archaic life of the Victorian home and family — a bizarre world of overstuffed and sunless interiors, women dressed like monstrous machines, meals consisting of endless overboiled courses, and a humid sentimentality in art and literature.

This combination of energetic curiosity and attachment to romantic ideals found its way into Victorian theater where all in an evening one might hear a lecture on a new invention, then see a melodrama which could be followed by a musical or dance "entertainment."

JoAnne Akalaitis

Through photographs, the world becomes a series of unrelated, freestanding particles; and history, past and present, a set of anecdotes and *faits divers*. The camera makes reality atomic, manageable, and opaque. It is a view of the world which denies interconnectedness, continuity, but which confers on each moment the character of a mystery.

Susan Sontag, *On Photography*

In short, moralities are nothing more than a sign language on the emotions.

Friedrich Nietzche, *Beyond Good and Evil*

Eadweard Muybridge was born Edward James Muggeridge in Kingston-on-Thames, England, on April 9, 1830. Twenty years later, the "Coronation Stone" upon which seven Saxon kings had been crowned, was rediscovered in Kingston. On its plinth the names of two kings appeared as "Eadweard." Edward changed the spelling of his Christian name, and at the same time or soon afterward, altered his last name to Muybridge. "He wanted to see the world and 'to make a name for himself,' " a cousin later recalled. "When he went to say farewell to his grandmother, she with her usual kindness put a pile of sovereigns beside him and said, 'You may be glad to have them, Ted.' He pushed them back to her, and said, 'No, thank you, Grandma, I'm going to make a name for myself. If I fail, you will never hear of me again . . .' " In a day or two, he left for America.

While our Lord spoke to me and I contemplated his marvelous beauty, I noticed the sweetness and at times the severity with which his lovely and divine lips uttered the words. I desired ardently to know the color of his eyes and the proportions of his stature. . .but never have I deserved to have such knowledge. All effort to that end is of no avail.

St. Teresa of Avila

Rodin pointed out that the pursuit of true reality through still photography never stopped, because time never stops.

It would not be wrong to speak of people having a *compulsion* to photograph: to turn experience itself into a way of seeing.

Sontag

The photograph is violent: not because it shows violent things, but because on each occasion *it fills the sight by force*, and because in it nothing can be refused or transformed. . .

Roland Barthes, *Camera Lucida*

Spirit photography began in America in 1862. William A. Mumler, an engraver, employed by a firm of Boston jewelers, was taking a self-portrait; the method he used was to focus on an empty chair, uncover the lens, and spring into position by the side of the chair. On this occasion, Mumler found that on developing the photograph of a young girl, whom he recognized as his cousin, twelve years dead, was sitting in the chair. . .Spirit photography gave greater openings for fraud than any other aspect of Victorian spiritualism.

Ronald Pearsall, *The Table Rappers*

"I wish you would speak more plainly," cried Phoebe, perplexed and displeased; "and,above all, that you would feel more like a Christian and a human being! How is it possible to see people in distress, without desiring, more than anything else, to help and comfort them? You talk as if this old house were a theater!. . .And then what can you mean by your conviction, which you tell me of, that the end is near? Do you know of any new trouble hanging over my poor relatives? If so, tell me at once, and I will not leave them!"

"Forgive me, Phoebe," said the daguerrotypist, holding out his hand, to which the girl was constrained to yield her own. "I am somewhat of a mystic, it must be confessed. The tendency is in my blood, together with the faculty of mesmerism, which might have brought me to Gallows Hill, in the good old times of witchcraft. Believe me. . .I have no such knowledge."

Nathaniel Hawthorne, *The House of Seven Gables*

I then realized that there was a sort of link (or knot) between Photography, madness, and something whose name I did not know. I began by calling it: the pangs of love.

Barthes

We photograph things to drive them out of our minds.

Franz Kafka

In 1879, Muybridge designed and built a projecting lantern with rotating glass disks on which a number of silhouettes—adapted from his sequential photographs—were painted by hand. A counter-rotating, slotted disk acted as a kind of shutter, to give the effect of movement to the projected images. "To this instrument the author gave the name of Zoopraxiscope," Muybridge wrote; "it is the first apparatus ever used, or constructed, for synthetically demonstrating movement analytically photographed from life." The *California Alta* noted, "Mr. Muybridge has laid the foundation for a new method of entertaining the people, and we predict that his instantaneous, magic-lantern zoetrope will make the round of the civilized world."

The 'hygiene of the optical,' the health of the visible is slowly filtering through. . .We may say that we see the world with entirely different eyes.

Laszlo Moholy-Nagy

Not unexpectedly, Muybridge's vast output of sequential photographs, showing humans and animals in each phase of every conceivable movement, were voraciously seized upon, especially by those artists for whom objective truth was a paramount condition in the creation of a work of art.

Aaron Scharf, *Pioneers of Photography*

You wonder what to look at. I wonder how to live. Same thing.

Michelangelo Antonioni, *Red Desert*

If it is impressed on our minds in infancy, that a certain arbitary symbol indicates an existing fact; if this same association of emblem and reality is reiterated at the preparatory school, insisted upon at college, and pronounced correct at the university; symbol and fact—or supposed fact—become so intimately blended that it is extremely difficult to dissociate them, even when reason and personal observation teaches us they have no true relationship.

Eadweard Muybridge

WHO'S WHO

BART ACOCELLA (The Boy) at fourteen is making his professional acting debut in *THE PHOTOGRAPHER/Far From The Truth*. He has appeared in ballets, such as *The Nutcracker* and *The Sleeping Beauty*, with the New York City Ballet, American Ballet Theatre, and the Royal Danish Ballet. He also appeared in *L'Enfant et Les Sortileges*, which was aired on WNET/PBS. He studied at the Actors Institute for one year, and has modeled for several catalogues and magazines. Despite never acting professionally, he has appeared in many school productions, including Rogers' and Hart's *Babes in Arms* and Gogol's *Inspector General.*

LOLA PASHALINSKI (The Mesmerist) last appeared in Richard Foreman's *Egyptology* at the Public Theater. Her extensive credits include: work with Robert Wilson and Lee Breuer, who directed her in his production of *The Tempest* at the Delacorte; a one-woman show *Cold, Lazy and Elaine*, by Stephen Holt at Theater for the New City; *Starburn*, by Rosalyn Drexler; *Juno and the Paycock* at the Pittsburgh Public Theater. In her thirteen years with Charles Ludlam's Ridiculous Theatrical Company, she received two Obies for her performance in *Corn* and *Der Ring Gott Farblonjet*. She will be seen next in Ronald Tavel's *Success and Succession.*

JONATHAN BOLT (Eadweard) was standby for both Frank Langella and Bob Gunton in Peter Nichols' *Passion* on Broadway. Recent Off-Broadway appearances were in *Black Angel, The Great, Great Grandson of Jedediah Kohler,* and the Dramatists Guild's *Young Playwrights Festival* at Circle Rep; CSC's *Oedipus Cycle* and *Woyzeck*, La Mama's anniversary production of Lanford Wilson's *Rimers of Eldritch* directed by the author. He made his New York debut as Eugene in *Look Homeward Angel* and has since worked extensively at resident theaters and in television. In addition, he is an O'Neill playwright, the author of two musicals for young audiences, and a company playwright at Circle Rep.

NICK FLYNN (Harry) is from the West Coast and has worked in San Francisco, Portland, and most recently, Seattle, where he is Artistic Director of the Pioneer Square Theater. His work on new plays includes work with Thomas Babe, Len Jenkin, and John Ford Noonan, among others. This is his New York debut.

WILLIAM DUFF-GRIFFIN (The Eulogist/Prosecutor) has appeared with the New York Shakespeare Festival in Richard Foreman's *Egyptology, Sorrows of Stephen, Don Juan* in Central Park, and *The Cherry Orchard* at Lincoln Center; at La Mama, the Andrei Serban/Elizabeth Swados pieces (*As You Like It, Good Woman of Setzuan, The Trilogy of Greek Plays*), and over twenty presentations of plays by Tom Eyen; also, Baltimore's Center State, the Williamstown Theatre Festival, the Philadelphia Drama Guild; on television; *The Elephant Man* (ABC) and the recent movie-of-the-week *Sessions* (NBC).

ELLEN McELDUFF (Flora) has worked for several years with Mabou Mines performing in the award winning productions *Dressed Like an Egg* and *Dead End Kids*, and in the Samuel Beckett plays *Come and Go, Not I*, and *Cascando.* She was awarded an Obie for her work in *Southern Exposure*, a collaboration with JoAnne Akalaitis and David Warrilow. Her film credits include Mark Rappaport's *Imposters* and the film version of *Dead End Kids. THE PHOTOGRAPHER/Far From The Truth* is the sixth production in which she has been directed by Ms. Akalaitis.

ELAINE HAUSMAN (Mrs. Smith) comes to the production of *THE PHOTOGRAPHER/Far From The Truth* after understudying and performing the role of Pope Joan/Louise with the American cast of *Top Girls* at the Public Theater. She has appeared on Broadway in the revival of *Brigadoon* and with John Houseman's Acting Company in *The Robber Bridegroom*, *The Time of Your Life*, and *Edward II*. Elaine was a member of Mr. Houseman's company for two years, has worked extensively in regional theater, and is a graduate of The Juilliard School Drama Division.

VALDA SETTERFIELD (The Lecturer/The Woman in Water). Great Britain: pantomime, Ballet Rambert. Italy: "Buona Notte, Bettina" — revue. U.S.A. (stage, film, dance): Frank O'Hara, Kenneth Koch, Diane di Prima, Brian de Palma, James Waring, Kathrine Litz, Yvonne Rainer, Grand Union, Merce Cunningham, David Gordon.

FRANK MARADEN (The Advocate/Defense Attorney). Recent work includes *Knife in the Heart,* Williamstown Theatre Festival; *Egyptology*, New York Shakespeare Festival; *Screenplay*, Arena Stage, Washington, DC; *The Workroom* (1983 Drama Desk Nomination—Best Featured Actor); South Street Theatre. Other credits include the BAM Theater Company, Yale Rep., *Don Juan* in Central Park, *Three Acts of Recognition* at the Public, and many years at the Shakespeare Festival in Ontario, Canada.

HARRY WHITTAKER SHEPPARD (The Photographer) is a dancer and a choreographer. He has been a principal dancer with Andrew deGroat and Dancers, has performed with Johanna Boyce, Risa Jaroslaw, Bill T. Jones, Wendy Perron, and has appeared in productions by Maurice Béjart and Robert Wilson. Dances choreographed by Mr. Sheppard have been presented internationally, most notably at the Musée d'Art Moderne (Paris), The Festival at La Rochelle (France), Akademie der Kunst (Berlin), and at St. Mark's Church in New York City. Besides teaching numerous workshops in Europe, he has taught in the U.S. at Bennington College and was on the faculty at Antioch College.

WANDA BIMSON (The Mermaid/Statue) appeared on Broadway as Elizabeth in *A Matter of Gravity* with Katharine Hepburn. Most recently she was seen in Richard Foreman's *Egyptology* at the Public Theater and last summer as Ragotin/The Spectre in his production of *Don Juan* in Central Park. She has performed throughout the country in such theaters as the Guthrie in Minneapolis, Actor's Theatre of Louisville, Syracuse Stage, Buffalo's Studio Arena, and the Indiana Repertory Theatre. She is a graduate of the London Academy of Music and Dramatic Art.

BLONDELL CUMMINGS (The Angel/Bather) is a performer, choreographer, and lecturer. She is the artistic director of Cycle Arts Foundation, a multi-disciplinary cooperative. Past collaborators include Gregory Tate, Carole Boroso, George Lewis, and Shirley Clarke. Solo and group works have been presented at the Festival Mondial du Theatre (France and Italy), the Vienna Festival, Art on the Beach, Dance Theater Workshop, Dance Black America (BAM), and the Shanghai Ballet Academy (People's Republic of China). She has received choreography fellowships from the Jerome Foundation, Creative Artists Public Service Program, the Modern Dance Theater of Hong Kong, and the National Endowment for the Arts. In addition, she is an original member of Meredith Monk's House. Ms. Cummings will continue teaching private workshops and collaborate with writer Jessica Hagedern on a new work based on Sun Tzu's book, *The Art of War*.

SUSAN ESCHELBACH (The Schoolgirl) is a graduate of the Effort/Shape Certification Program (New York, 1978) and the Dance Department of U.C.L.A. (spring 1976). She has been performing with the David Gordon/Pick-Up Co. since the fall of 1978. Besides performing with the Pick-Up Co. on tour, Susan has taught "Ensemble Partnering" in collaboration with Margaret Hoeffel and Nina Martin. She has also performed with Marta Renzi, Charles Moulton, and Karole Armitage. She studies ballet in New York with Diana Byer and Janet Panetta.

MARGARET HOEFFEL (The Circus Woman) has lived in New York City for ten years. For half of that time, she has been a member of the David Gordon/Pick-Up Co. She studies ballet with Diana Byer.

KEITH MARSHALL (The Messenger) is from Palo Alto, California and graduated with a B.A. in Dance from U.C.L.A. After graduation he toured the U.S. with the Margalit Oved Dance Theatre and Dance/L.A. Moving to New York City in the spring of '79, he joined the Pick-Up Co. in the fall of that year. He has also danced with Ruby Shang, Mitchell Rose, Charles Moulton, and Mark Taylor.

NINA MARTIN (The Girl Athlete) has been performing in New York since 1976 with independent dance makers and with Mary Overlie, Judy Padow, and Steve Paxton in "Beyond the Mainstream." Nina has worked with David Gordon since January '82 and is presently on the faculty of New York University, Experimental Theatre Wing. Most recently Ms. Martin's work has been presented in Holland at the International Festival for Modern Dance and at Danspace as part of the Contact Improvisation retrospective. Her new work will be presented January '84 at P.S. 122, New York City.

PAUL THOMPSON (The Morroccan) has worked with David Gordon since November of 1980. In 1973, while a teenager, he performed with Mabou Mines in *The Saint and the Football Player*. In between, he has performed in the works of Mel Wong, Elaine Summers, Daryl Chin, Grigorio Rosenbloom, Victoria Marks, Susan Dibble, and Monica Levy. Mr. Thompson has a B.F.A. from SUNY at Purchase, where he received the President's Award for his dance/theater productions of *Faust* and *Moby Dick*. His choreography has been performed at La Mama ETC, Alice Tully Hall, The Open Eye, The Yard, The Third Street Music School, and as part of Clark Center's New Choreographers' Concert. Two of his monologues were published in *Benzene Magazine*. He currently teaches for The Lincoln Center Institute.

ARTHUR WILLIAMS (The Strongman) has appeared on such daytime shows as *One Life to Live* (ABC) and *As the World Turns* (CBS). He has also appeared with Atsuko, the popular Japanese dancer, in one of her concerts at Washington Square Church. He is frequently featured in bodybuilding and martial arts demonstrations.

THE PHILIP GLASS ENSEMBLE has performed music by Mr. Glass for more than ten years. Comprised of outstanding musicians and composers in their own right, the Ensemble is the only group in the world devoted exclusively to Mr. Glass' music. The Ensemble's repertory includes *Music in Similar Motion*, *Music in Twelve Parts*, *Einstein on the Beach*, *Dance*, *Glassworks*, and *The Photographer*. The group has performed in many of the world's most prestigious halls, including Carnegie Hall and the Dorothy Chandler Pavillion (Los Angeles).

MICHAEL RIESMAN, as a composer, has received a Fulbright Fellowship, a Tanglewood Fellowship, and commissions from the Ford Foundation and the Fromm Music Foundation. He has been Assistant Professor of Music at SUNY-Purchase and Composer-in-Residence at the Marlboro Music Festival. He has a B.S. from the Mannes College of Music and an M.A. and Ph.D. from Harvard University. In addition to writing solo pieces, songs, chamber music, and orchestral works, Mr. Riesman has been active as a composer for film and theater, collaborating with Cindy Lubar (*Everyday Business; Rule of 3*) and Robert Wilson (*Edison*), and is currently composing a dance piece for Lucinda Childs (*Formal Abandon*). Mr. Riesman has given a number of solo performances, and has appeared with the Boston Symphony Chamber Players conducting his own work. He was the musical supervisor and choral director for the recording of Philip Glass' *Einstein on the Beach*, and conductor of *Glassworks, The Photographer*, and *Koyaanisqatsi*.

KURT MUNKACSI, producer, sound engineer, sound designer, master mixer, has worked with The Philip Glass Ensemble for the past twelve years, and he and Mr. Glass have co-produced all of Glass' records. The team of Munkacsi and Glass also produced two solo albums for the art/rock band Polyrock: *Polyrock* and *Changing Hearts* (both for RCA), and a new EP for the art/rock/surf band,

The Raybeats. Munkacsi himself produced and recorded the soundtrack to the film *Koyaanisqatsi*, with a score composed by Philip Glass. He has also worked as a recording engineer for Yoko Ono, Don Cherry, Brian Eno, John Lennon, Anthony Braxton, Ornette Coleman, and Mike Oldfield. The versatile Munkacsi and partner Greg Shriver designed the facilities for The Debs International Recording Studio in Guadalupe, West Indies, The Greene Street Recording Studio and The Big Apple Recording Studio, both in New York City.

MARIN ALSOP, born in New York City in 1956, received her Master's in Music from The Juilliard School in 1978. She has quickly gained a reputation for her versatile role in New York's musical life. Presently a member of the New York City Ballet Orchestra and the "Y" Chamber Symphony, Ms. Alsop's avid interest in a variety of musical styles led her to form New York's critically acclaimed string swing band, String Fever. The all-woman jazz band is featured on Billy Joel's *Nylon Curtain* and *Innocent Man* albums. In addition to her endeavors as a big band leader, she holds as active interest in conducting and acting, and can be seen in the movie *Ghost Story* and the soap opera *Another World*.

JON GIBSON, composer, performer, and artist, received a B.A. and teacher's credentials in music from San Francisco State University. He studied jazz improvisation, was a founding member of the New Music Ensemble, and worked extensively with Steve Reich and Terry Riley. He has also performed with numerous composers, including Steve Reich, La Monte Young, Christian Wolff, and Frederic Rzewski. He has given many solo and ensemble concerts throughout Europe and North America, and two recordings of his music, *Visitations* and *Two Solo Pieces,* appear on Chatham Square Records. He has received grants from the Creative Artists Public Service Program, the National Endowment for the Arts, and the Rockefeller Foundation. Mr. Gibson has collaborated with a number of dancers, including Merce Cunningham *(Fractions)* and Lucinda Childs *(Relative Calm).* His current activities include work on an opera with theater director JoAnne Akalaitis, based upon the Charles Darwin book, *Voyage of the Beagle.*

JACK KRIPL, winner of the Geneva International Competition for Musical Performers, has toured extensively as a soloist and performer with orchestras and bands all over the world. A recipient of two successive Fulbright Scholarships, he studied saxophone with Marcel Mule and musical style and analysis with Nadia Boulanger. Mr. Kripl, doubling on flute and clarinet, works frequently on Broadway and in New York recording studios. Most recently, he was the lead woodwind player in the original cast of *Barnum.* He is a founding member of the American Saxophone Quartet, dedicated to new music by American composers. Mr. Kripl is widely known as a music contractor for records, network television, and film.

DORA OHRENSTEIN is noted for her performance of new music. She sang in the world premiere of the complete *Songbooks I and II* by John Cage, and has performed pieces by Cage and other contemporary composers throughout Europe. She has toured extensively with the SEM Ensemble under the aegis of the U.S. State Department. Ms. Ohrenstein founded the Canterbury Consort, a chamber ensemble specializing in Baroque and Renaissance music, and has sung opera and oratorio in New York and at the Aspen Music Festival. She has recorded with the Schola Antiqua *(10th Century Liturgical Chants),* Vocal Jazz *(High Clouds),* the SEM Ensemble *(Many Many Women),* Judy Collins *(Bread and Roses),* and with Polyrock and The Raybeats.

RICHARD E. PECK, JR., saxophonist, composer, and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined The Philip Glass Ensemble and furthered his studies in music and art at Hunter College. In addition, he has recorded his music with the jazz band, Roux. His visual work has been shown at P.S. 1 and at the Holly Solomon Gallery in New York, and at the Contemporary Art Center in New Orleans.

BRIAN ZEGER, pianist, was the winner of the 1981 American Music Scholarship Association International Piano Competition. He has performed as a chamber musician and assisting artist in New York at Carnegie Hall, Carnegie Recital Hall, Alice Tully Hall, and Town Hall, and has been heard on WQXR and the Eastern Public Radio Network. Mr. Zeger was also a prize-winner at the University of Maryland International Piano Competition and the Portland Symphony Young Artists Competition. At the 1980 Yale at Norfolk Festival, he premiered the works of several composers, including Gunther Schuller. Brian Zeger holds a Bachelor's degree from Harvard University and a Master's degree in Music from The Juilliard School.

SCENERY CONSTRUCTED BY
SANDER GOSSARD ASSOCIATES

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ESQUIRE JAUCHEM &
GREGORY MEEH

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Steven Burdick, *Asst. Hair/Make-up*

Karen Miller, *Vocal Coach*
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Velvet Eden photographs courtesy of the Richard Merkin Collection.

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The moving-stills (strobelike movement) performed by Blondell Cummings in *THE PHOTOGRAPHER/Far From the Truth* is a contribution from her own personal repertoire and movement style.

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